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Some Interesting Essex Brasses

BY

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SOME INTERESTING ESSEX BRASSES.

By Miller Christy and W. W. Porteous.

In the following pages we continue our remarks on some of the more interesting of the very large series of monumental brasses to be found in the county of Essex. Previous articles of the same nature, and by us, have already appeared in these pages, and in those of *The Essex Review*, *The Transactions of the Essex Archæological Society*, and *The Reliquary and Illustrated Archæologist*.

We have to thank warmly our friend, Mr. Mill Stephenson, F.S.A., for much kind help; while we are also indebted for advice to the Rev. H. L. Elliot, of Gosfield; the Rev. George Smallpeice, of Newlyn, Penzance; and Mr. Henry Young, of Herongate.

We shall be grateful for additional information relating to any of the brasses herein described.

TOLLESHUNT DARCY.

Effigies of John de Boys, Esquire (mutilated), and Wife (?). [Inscription and all else lost.] Date 1419.

There is no proof that these two figures belong to one brass, but it is probable that they do, being of the right size and obviously of the same date. Both are now mural, being affixed to the wall of the Darcy Chapel, and the slab to which they belong has disappeared.[1]

The male effigy (originally about 29 inches high) affords an admirable representation of the armour of the Lancastrian period, of which there is, among our Essex brasses, a fine series of examples. The effigy is, however, somewhat mutilated, having lost the upper part of the helmet, the pommel, cross-bar, and part of the blade of the sword, and being broken across both legs.

[1] Haines (who does not mention the female effigy) says (*Manual*, p. 63) that the male effigy was "loose" when he wrote in 1861.

The lady (27 inches high) wears the veiled head-dress and a long gown, girt just below the breast, and falling upon the ground in folds, upon which sits a small lap-dog with belled collar. The

JOHN DE BOYS, ESQUIRE, AND WIFE (?), 1419.
TOLLESHUNT DARCY, ESSEX.

gown has very full sleeves, narrowing, however, at the wrists, where they are turned back to form plain cuffs.

Salmon, writing in 1740 of some brasses then in the Darcy Chapel, says:[2] "On the North Side is [the] Effigies of a Knight in Armour, [with this inscription]: *Hic jacet Joh'es de Boys, Arm., quondam D'ns de Tolleshunt-Tregoz, qui ob. 15 Aug. 1419, L'ra Dominical A; Cujus, &c.*" There seems little or no doubt that this relates to the brass in question, but it is strange that Salmon should not refer to the female figure, if it really belongs.

According to Morant,[3] the Manor of Tolleshunt Darcy (anciently called Tolleshunt Tregoz, from a family of early owners of that name) passed, in 1306, into the possession of a certain John de Boys, who died, holding it and other property, in

[2] *History of Essex*, p. 452.
[3] *Ibid.*, vol. i., p. 395.

1340, when he was succeeded by his son, also named John, who, dying in 1361, was succeeded by his son John (the third of that name and the person here commemorated). This third John died, as the inscription states, in 1419, soon after which time the manor passed into the possession of the Darcy family, from which it gets its present name.

RAYLEIGH.

Effigies of a Civilian and Wife (both mutilated). [Inscription and all Accessories lost.] Date about 1460.

This (the only brass remaining in the fine church of Rayleigh) is in a very worn and mutilated condition. It lies at the west end of the nave.

A Civilian and Wife, about 1460 (?), Rayleigh, Essex.

The man (originally 20 inches high) has lost his head. He wears the perfectly-plain tunic of the time, girt with a waist-belt, slightly open in front at the bottom, and with fairly-loose

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decayed condition, the matrices having almost disappeared, yet most of the pitch in which the plates were bedded remains in all the matrices, leading to the belief that all the plates originally on the slab were torn off it at the same time, though only some of them are now known to exist.

It is, we understand, the intention of the churchwardens, Messrs. Peter G. Laurie and Henry Young, to refix the remaining portions of the brass in their matrices and to reconstruct the altar-tomb, so far as possible, in its original position.

The effigy of the knight (27¾ inches high, as shown by the matrix) represented him in the armour of the time, but the outline of the matrix is much defaced.

Lady Tyrell (27 inches high) has a half-turn to the right and is represented in a widow's garb. Her gown (fur-trimmed round the neck and wrists) is largely covered by a long over-mantle, which reaches to the ground. She wears a ring on the second finger of her right hand.

The inscription (running round the chamfered edge of the slab) reads: ✠ *Here lieth Thom's Tyrell, Knyght, soñ and heire of John Tyrell, Knyght, and Dame Anne his Wif, Daughter [of Syr Wil]liam Marney, Knyght, | Which Thomas decessed the xxii day of Marche the yere of | [Our Lord M°CCCC°LXXVI, and the said Anne died the ——] day of —— the yere of Our Lord ————; upon | wh]os Sowles God haue Mercy. Amen.*[7]

The four shields, now lost, once bore, no doubt, Tyrell impaling Marney.

The family of Tyrell figures more prominently in Essex history than any other. The Sir Thomas Tyrell in question was a son of Sir John Tyrell, Knight, of Heron Hall, in East Horndon, and his wife Alice, daughter of Sir William de Coggeshall, Knight—the lady to whom the splendid incised slab in East Horndon Church was laid down. Sir Thomas died in 1476, leaving sons and daughters. By his will, dated May 16th, 1475, he left instructions for the construction of a tomb, of timber or stone, for himself and his wife, "in the Chancel of the Church of Esthorneden in Essex, under the place where the sepulchre is wonte to stonde their"—instructions which his widow no doubt faithfully carried out, representing herself in the garb of widowhood, and leaving blanks in the inscription for the insertion of

[7] Weever gives (*Ancient Funerall Monuments*, p. 657) down to the words, "March in the yere of," the rest having apparently been covered in his time.

the date of her own death, which blanks her descendants omitted to have filled up. The chantry is probably of later date than the tomb. It is of brick, like the rest of the church.

STANFORD RIVERS.

Effigies of Robert Borrow and his wife Alys, with Inscription and a Shield. [Another Shield (perhaps three) and two (?) Groups of Children lost.] Date 1503.

Robert Borrow and Wife Alys, 1503, Stanford Rivers, Essex.

Haines, by some oversight, speaks of this brass as representing the man only. It lies on the south side of the chancel, within the altar-rails.

The male effigy (18½ inches high) is represented in armour characteristic of the Yorkist period. The coudières are of large size—almost like small helmets; large tuilles cover a short skirt of mail; and broad-toed ugly sabattons cover the feet. The hound on which the man stands looks up at him and has a bushy tail, which is unusual.

The lady presents no unusual features. She wears the pedimental head-dress, and long, low-necked, tight-sleeved gown, girt at the waist by a buckled girdle which has a long pendant end.

The inscription (12½ × 3½ inches) is in English.

The shield above the man's head bears: *Quarterly, 1st and 4th* [*azure*], *three fleurs-de-lys* [*ermine*] (for Borrow, Borough, or Burgh); *2nd and 3rd, also quarterly—1st and 4th* [*or*] *a lion rampant* [*azure*] (for Percy); *2nd and 3rd* [*or*], *three palets* [*sable*] (for Strabolgi). The shield above the woman's head is lost, as well as the two (if such ever existed) at the bottom.

There are faint traces of two matrices which once contained groups of children.

The county historians throw no light on the identity of the persons here commemorated. Probably, however (judging from the arms and date), Robert Borrow (or Burgh) was a brother or son of the first Lord de Burgh of Gainsborough, whose father, Thomas de Burgh, married Elizabeth, daughter and co-heir of Sir Henry Percy, of Athol, Knight, son of Sir Thomas Percy (second son of Henry, first Earl of Northumberland), by his wife Elizabeth, daughter and co-heir of David, Lord Strabolgi, Earl of Athol, by which lady the manor of Gainsborough passed to the Percys, from whom it passed (as above) to the de Burghs or Borrows.[8]

MESSING.

Effigy of a Lady. [Inscription and probably some other Accessories lost.] Date about 1530.

This brass, stripped from its original slab (which has disappeared), has been affixed to a new stone which lies in the chancel. The effigy is poorly engraved and a good deal battered. Suckling gives[9] an incorrect engraving of it, from which some details are omitted.

[8] See Burke's *Dormant and Extinct Peerages*.

[9] *Memorials of the Antiquities, Archæology, Family History, &c., of the County of Essex*, plate facing p. 130.

The lady (20 inches high) is represented full-faced. She wears a late form of the pedimental head-dress. Her outer gown has large fur-lined false sleeves. It is loosely girt at the waist by a sash, tied in a bow in front, its long ends hanging to the ground, where they end in tassels. From the girdle hangs, on the left side, a long tasselled many-beaded rosary, and, on

A Lady, about 1530, Messing, Essex.

the right side, a very small bag or gypcière—the latter an unusual feature, we believe, on a female effigy.

In the absence of the inscription, it is impossible to say who the lady may have been.

WYVENHOE.

Effigy of Sire Thomas Westeley, Priest, with Inscription. Date 1535.

This brass (which lies on the north side of the chancel) is interesting as being (with one exception) the latest ecclesiastical figure to be found in Essex. The design is not lacking in pretension, but is very badly executed, and the figure has an extremely wooden and ungraceful appearance.

The priest (14 inches high) is atttired in the ordinary eucharistic vestments. The apparel at the foot of his alb is ornamented by quatrefoils and a single quatrefoil appears on the apparels of his wrists; while a row of what may be called demi-quatrefoils borders the chasuble and runs down the maniple. His shoes are extremely broad-toed. He holds on his breast a very large chalice of clumsy inelegant design, with wafer bearing a cross-crosslet.

The inscription ($13\frac{3}{4} \times 4\frac{1}{4}$ inches) reads:—*Of yō charite pray for the Soule of Syr Thomas | westeley, prest, Chapleyn to the Reyght honorable | lady & Countesse of Oxenford, whiche departed | owt of this World the ij day of february y^e yer' of o' | lord M^lV^cXXXV, on whos Soule ihu haue M'cy, amen.*

SIRE THOMAS WESTELEY, 1535, WYVENHOE, ESSEX.

The priest in question (who was a Master of Arts) was, on April 30th 1532, presented to the rectory of Little Oakley, by the Dowager Countess of Oxford mentioned in the inscription.[10] This lady (a daughter of Sir Richard Scrope and widow of Viscount Beaumont) married, about 1508, John, 13th Earl of Oxford, who died in 1513. She died on June 26th, 1537, and was buried with her first husband at Wyvenhoe, where there is a fine brass to their memory.

[10] See Newcourt: *Repertorium*, ii., p. 446. He appears not to have been succeeded, after his death, till June 2nd, 1536, when the Countess presented one Thomas Fleming to the rectory.

LAMBOURNE.

Effigies of Robert Barfott, Citizen and Mercer of London, his Wife Katheryn, four Sons and one Daughter in one Group, and four Sons and ten Daughters in another Group, with Inscription, Escutcheon, and Merchant's Mark. Date 1546.

Haines overlooked this brass, which is in the chancel. It is both perfect and well preserved.

The man ($18\frac{3}{4}$ inches high) wears the long fur-lined robe of the period, with very large false sleeves, and extremely ugly splay-toed shoes.

The lady is chiefly remarkable for her elaborate head-dress (a development of the pedimental) and for the long pendant end of her girdle, which appears to be of chain and looks much like a rosary.

The two groups of children are peculiar in that *both* represent sons and daughters. It is hard to account for this very unusual arrangement, except on the supposition that one group represents children of Robert Barfott by a former wife who is not shown on the brass. The eight sons are all attired exactly like their father: the eleven daughters much like their mother, but they have the hair loose and lack the rosary-like girdle-end.

The inscription (19 × 4 inches) is in English.

Above the man is an escutcheon bearing the arms of the Mercers' Company (*gules, a demi-virgin couped, with dishevelled hair, and wearing an Eastern crown, &c.*), the face having been let in with white metal, now much battered.

Above the woman's head is a rosette-shaped plate bearing the man's merchant's mark, of which the initials of his name form a part. The shape of this plate (which is that of the plates bearing the evangelistic symbols placed at the corners of marginal inscriptions on brasses of earlier date) suggests that it may originally have been one of these and that it is, therefore, palimpsest.

This Robert Barfott held the manor of Lambourne and a good deal of other property in the vicinity. His descendants retained their possessions till the beginning of the eighteenth century.

ROBERT BARFOTT, WIFE, AND FAMILY, 1546,
LAMBOURNE, ESSEX.

SOUTHMINSTER.

Effigies of a Civilian and his first Wife, with one Shield. [Effigies of his second Wife, one Son by his first Wife, and four Sons and four (?) Daughters by his second Wife, with two Inscriptions (one to the Children), and another Shield lost.] Date about 1565.

The chief point of interest about this brass is the separate inscription for the children, a peculiarity of which we have now no other example in the county.[11] The brass has lost most of its parts, but what remains is in good condition. It lies in the chancel. It appears from Holman's Manuscripts, now at Colchester, that, in or about 1710, a portion of the inscription and the second shield remained; but, by an oversight, Holman omits to state what was on the latter.

The man (21 inches high) wears a sleeved doublet, buttoned down the front, and with small frills—the forerunners of the large ruffs worn at a somewhat later date—round his neck and wrists. This doublet is, however, almost concealed by a long furred gown, having long false sleeves.

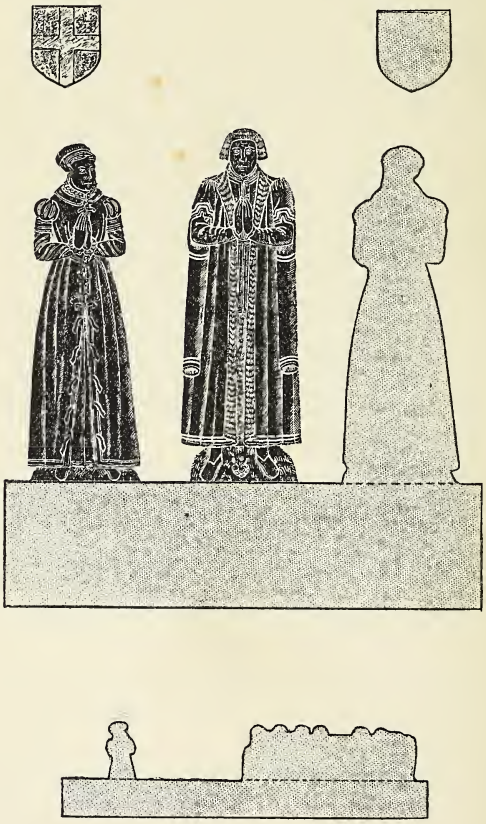
Of the two wives (both 20 inches high) only the first remains; but it appears from the matrix of the second that the costume of both was identical, and that each had a half-turn inwards towards the husband. Their head-dress was an early form of the Paris bonnet. The dress consists of a gown with spirally-striped sleeves and small frills at the neck and wrists; but this is covered by an over-gown which allows it to be seen only at the neck, below the middle of the upper arm, and down the front below the waist. This over-gown has a narrow collar of its own, with very short sleeves, puffed and slashed at the shoulders, beyond which they scarcely extend. It is tied by a large bow at the breast, and confined by a sash, also tied in a bow, at the waist. Below this sash is another bow like that at the breast, and below that again the strings for five more similar bows, but they are not tied, allowing the edges of the gown to fall apart slightly.

The two shields were placed above the heads of the two ladies. That which remains bears [*argent*] *a cross, and in the*

[11] There was formerly another instance at Heydon (see *Trans. Essex Arch. Soc.*, vol. viii., p. 39).

dexter chief a sword erect [*gules*] (for the City of London). The lost shield bore, in all probability, the Arms of the Haberdashers' Company.

The inscription (28 × 7¼ inches) is lost; but the portion of it which remained (according to Holman) in or about 1710



CIVILIAN WITH TWO WIVES, ABOUT 1565,
SOUTHMINSTER, ESSEX.

stated that the man was Freeman of London and a member of the Haberdashers' Company.

Below the inscription, and under the first wife, has been a child, apparently a daughter. Under the second wife have been other children, apparently four sons and four daughters, on one

plate. These have been placed immediately above a second inscription-plate ($21\frac{1}{2} \times 2$ inches), which appears to have belonged to them exclusively.

There is no clue as to the identity of the persons commemorated. Probably none of them came of an armigerous family: otherwise their bearings would have been introduced into the composition, in place of the Arms of the City of London.

TILLINGHAM.

Effigy of Edward Wiot, Esquire, with Inscription and Shield. Date 1584.

This is a good example of the class of brass which came into favour during the reign of Elizabeth and was intended to be mural. It is now affixed to the south wall of the chancel, in the central arch of the sedilia.

EDWARD WIOT, ESQUIRE, 1584, TILLINGHAM, ESSEX.

The figure is represented kneeling ($11\frac{3}{4}$ inches high) upon a large cushion, tasselled at the corners, before a fald-stool, on which is an open book inscribed with the words *O God, my God,*

placed so as to be read by the beholder of the brass: not by the kneeling figure. He is clean-shaven; has his hair cut short; wears a sword at his left side; and is attired in neck-ruffle, doublet buttoned down the front, long hose, and low shoes, with a short cloak over all.

The inscription ($14\frac{1}{4} \times 3\frac{3}{4}$ inches) reads:—*Hic sepultus est Edwardus Wiot, Armiger, qui e | Viuis discessit vicesimo nono die Julij: | Anno Domini 1584. | Hoc erit exiguum nostri tibi pignus amoris, | Nec tamen exiqui pignus amoris erit.*[12]

The escutcheon bears: *Quarterly, 1st and 4th,* [*gules*], *on a fess* [*or*], *between three boars' heads couped* [*argent*], *as many lions rampant* [*sable*] (for Wiot or Wyatt); *2nd and 3rd,* [*argent*] *on a bend* [*gules*] *a martlet between two bezants within a bordure engrailed* [*azure*] *bezanty* (for Bayliffe, alias Clarke), *all impaling* [*gules*], *within a bordure* [*argent*], *a chevron* [ ], *between three lions' jambs erased* [ ]; *on a chief* [*argent*], *an eagle displayed* [*sable*] (for Brown).

Edward Wyatt (or Wiot), of Tillingham, married Jane, daughter of Weston Brown, Esquire, of Rookwood Hall, Essex, who survived him, becoming the wife of Sir Gamaliel Capel, Kt.[13]

EPPING.

Effigy of Thomas Palmer (Barrister-at-Law), with four Inscriptions, and two Hatchments. Date 1621.

This brass (of which Haines makes no mention) is perfect and in excellent condition. It formerly lay in the chancel, but is now mural, the slab being built into the inner side of the south wall of the tower.

The man (29 inches high) is bare-headed and wears his hair fairly long, together with moustache and short beard, but the sides of his face are close-shaven. His features have so much expression that one cannot doubt that an actual portrait has been attempted. He wears a large and elaborate neck-ruffle and a doublet buttoned down the breast, but only this portion and the sleeves appear, all else being covered by his long professional robe, which extends almost to the ground. Its false sleeves are

[12] Here is buried Edward Wiot, Esquire, who passed out of life the twenty-ninth day of July in the year of our Lord 1584. This shall be a slight token of our love to thee: yet shall it not be a token of slight love.

[13] See *The Visitations of Essex*, pp. 167 and 171.

VITA LANVA MORTIS, MORS LANVA VITÆ

NE MORTVVM PVTES QVI IN CŒLO VIVIT

HERE LIETH INTERRED Ye BODY OF THOMAS PALMER ESQVIRE, IN HIS YOVTH A STVDIENT AND SCHOLLER IN THAT FAMOVS NVRSERYE OF LEARNING St. IOHNS COLLEDGE IN CAMBRIDGE, AND AFTERWARDS A PROFESSOR OF THAT ILLVSTRIOVS & FLOVRISHING SCYENCE OF Ye COMMON LAWE, & AN VTTER BARRESTER OF THAT RIGHT WORSHIPFVLL SOCYETYE OF LINCOLNES INNE (THE THIRD SONE OF HENRY PALMER OF DEWSHALL IN Ye FYSHE OF LAMBORNE IN THIS COVNTY ESQ. DECEASED.) WHOVT ISSVE, CHANGED THIS LIFE FOR IMMORTALLITIE AT HIS THEN DWELLINGE HOVSE CALLED GILLES IN THIS PARRISHE, Ye 23 DAY OF MAY 1621 LEAVING IOANE HIS BELOVED WIFE, HIS SOLE EXECVTRIX, Ye DAVGHTER & HEYRE OF IOHN HOGBEN OF Ye CITTYE OF CANTERBVRYE MARCHANT, WHO AT HER PROPER COSTE IN GOTOKEN OF Ye TRVE LOVE & AFFECTION TO HER DEARE HVSBAND DEPARTED, HATH CAVSED THIS MONVMENT TO BE ERECTED

PVLVIS ES (ASPECTOR) MORIENS, EGO MORTVA PVLVIS:
DETERIOR MVLTO SORS TVA SORTE MEA EST
IMMVNDVS TE MVNDVS HABET, ME STELLIFER AXIS
VITA TVA EST TIBI MORS, MORS MEA VITA MIHI EST:
DISCE MORI VIVENS MORIENS VT VIVERE POSSIS:
SIC NEQ. VITA GRAVIS, MORS NEQ. TRISTIS ERIT.

THOMAS PALMER, BARRISTER-AT-LAW, 1621,
EPPING, ESSEX.

high at the shoulders and hang down almost to the level of his knees, there being large holes on a level with the elbows, through which the arms are put. Broad lines running round the bottom of the robe and down the upper part of the sleeves and passing round the arm-holes respectively, appear to have been at one time inlaid with enamel, as also do two curious oval marks on the lower portions of the false sleeves.

The chief inscription ($20\frac{3}{4} \times 7$ inches), engraved in unusually small lettering, relates in some detail the descent and personal history of Thomas Palmer, and states that the brass was laid down by his widow.

Below this is another inscription ($18 \times 4\frac{1}{2}$ inches) in Latin verse:

Pulvis es (Aspector) moriens ego mortua pvlvis
deterior mvlto sors tva sorte mea est.
Immundus te mundus habet me stellifer axis
vita tva est tibi mors, mors mea vita mihi est.
Disce mori viviens moriens vt vivere possis
sic neq vita gravis mors neq tristis erit.[14]

Short fillets of brass bearing mottoes are placed on each side of the figure. That on the dexter side bears, *Vita Janva Mortis: Mors Janva Vitæ.*[15] That on the sinister side bears, *Ne mortvvm pvtes qvi in Cœlo vivit.*[16]

Above the head of the figure are an achievement and a shield of arms (each on rectangular plates $8\frac{1}{4} \times 6\frac{3}{4}$ inches). That on the dexter side bears, *Quarterly: 1st and 4th* [*gules*], *three escallops* [*or*] (for Palmer); *2nd and 3rd* [*argent*], *on a chief indented* [*gule*] *three martlets* [*or*], (for Mandeville), together with the motto, *Secvm fert omnia virtvs,*[17] a helmet, voluminous mantling, and, as Crest, *a dragon's head* [*sable*] *collared* [*or*], *issuing from flames* [*proper*]. The sinister plate bears, within an ornamental border scroll, Palmer impaling [*sable ?*], *a griffin segreant* [*argent ?*] (for Hogben ?).

The Palmers for some time owned Dew's Hall, Lambourne, which they acquired from a member of the Peacock family. One

[14] Thou that gazest art dust that dies. I am dust that is dead. Far worse is thy lot than my lot. Thee, the impure world holds: me, the starry pole. Thy life to thee is death: my life to me is life. Living, learn to die that, dying, thou mayest live. So shall neither life be burdensome nor death sad.

[15] Life is the Gate of Death: Death is the Gate of Life.

[16] Think not him dead who lives in Heaven.

[17] Virtue carries all things with it.

of them sold it to Catlin Thorogood, Esquire, whose eldest son sold it to the Lockwoods. If Thomas Palmer owned Gilles at the time of his death, he had probably purchased it shortly before, for a Richard Rainsford died possessed of it in 1604 and left it to his son Robert.[18]